HOUSE PAINTING.

ID CAT 1884 Sherwin-Williams Co.
ATHENAEUM OF PHILADELPHIA

The SHERWIN-WILLIAMS PAINTS are a higher grade than has heretofore been offered ready for use. They are made of strictly pure materials, and by the use of specially adapted machinery the preparation is the most perfect known in modern times. They reach the HIGHEST DEGREE OF EXCELLENCE in BEAUTY, DURABILITY AND ECONOMY. We offer them to the public as being IN EVERY RESPECT SUPERIOR to the many mixed paints in the market, and not at all to be compared with them.

HOUSE PAINTING:

THE BEST

MATERIALS AND METHODS,

HARMONY OF COLORS AND CORRECT COMBINATIONS.

ILLUSTRATED BY FINELY EXECUTED COLORED PLATES.

PRINTED AND PUBLISHED BY

SHERWIN, WILLIAMS & CO.,

MANUF'RS FINEST PAINTS AND COLORS,

CLEVELAND AND CHICAGO.

1884.

The Best Paint---A Great Revolution.

The question very naturally occurs to the man who is about to paint: *"Which is the more economical plan for me to adopt—use a paint I can buy all ready for use, or purchase the materials and mix them by hand?"*

The answers to this and similar questions sometimes come from prejudiced minds, or from those whose knowledge of the subject is deficient, or from those whose opinions may be biased by personal interest. Now, while we are interested in the sale of certain paints, we will endeavor to answer this question in a candid way, basing our statements upon the results of actual tests made by disinterested persons; and, as our long experience and ample facilities for obtaining facts ought certainly to qualify us for speaking intelligently upon the subject, we may safely affirm that our opinion is of more than ordinary value. We therefore unhesitatingly say that prepared paints, such as THE SHERWIN-WILLIAMS PAINTS, will be found more economical to use than others. By this we do not wish to be understood to mean that as a rule prepared paints are more economical to use than hand-mixed lead, zinc and oil, because the greater portion of the mixed paints in the market are far from being good. Were it not for this fact, the sale of ready-mixed paints, large and rapidly increasing as it already is, would before this have superseded the sale of paste paints, and we have no doubt that the time will come, and that in the near future, when *reliable* brands of prepared paints will as fully take the place of paste paints as the latter, within the memory of some who will read this, took the place of dry pigments, which had to be mixed with oil by hand in the most crude and laborious way.

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PLATE I.

The Reason Why.

It is much to be regretted that so little attention has been given in our educational institutions to the chemistry of pigments and the vehicles used with them. Instruction on the nature of pigments, the laws of harmony and contrast of colors, etc., would improve the minds of succeeding generations on what is most durable and economical in paints, and develop a more correct taste in the selection of colors; and, what is even more desirable, elevate the profession of practical painting and decorating to its proper place in the useful arts. For many years there has been a prevailing impression that lead was the only pigment suitable for good paint. While it is true that carbonate of lead possesses some of the best elements for paint, it is also true that in other respects it is deficient. The merits of Oxide of Zinc have become so well established that the long prevailing prejudice against it as a paint is wearing away, and it is now found that a more durable surface and a much smoother appearance are secured by uniting these two pigments in suitable proportions. Again, it has been thought that paint was just as good when prepared by the painter or consumer as by a paint manufacturer. This, of course, is an error, which has largely grown out of the prejudice against mixed paints; and naturally so, because most of the mixed paints found in the market since their first introduction to the American people, about fifteen years ago, have been made of all sorts of unreliable materials. But any person of sound mind can see that by the use of specially adapted machinery a better and more uniform mixture can be made than by hand. Then, again, however pure or well chosen the pigments, if they are not united with suitable liquids the paint will not be good. Despite all efforts to discover a substitute, the oil obtained from flax seed, commonly called Linseed Oil, is the best adapted to use in paint; but not alone, because, it being required that paint should dry as quickly as is consistent with durability, it must possess the qualities of binding and hardening, and still be elastic, all this and more depending on the quality and proportion of the oil and dryer used. And here let us remark that an unsatisfactory job of painting is often due to the inability of the painter, however well disposed to use only the best stock, to procure such oils and dryers as he would like; and, not knowing of what his dryer is composed, the proportions of material are used experimentally, and quite liable to cause trouble.

Hence it can readily be seen that a large manufacturer, following out the true principles above referred to, making use of all the appliances

that modern skill and long experience have furnished, is enabled to make *a better paint than can possibly be made by hand.* By the use of a good and reliable prepared paint, being already mixed, much time and labor are saved to the painter over the use of keg lead or zinc, which have to be broken up before fit for use. Where several hundred weight of lead are required to be used, the time consumed in its manipulation is a large item. It must be broken in oil and the color incorporated (no small matter when a special shade or tint is to be produced) in the japan; and then when done there is a mass of imperfectly mixed paint, full of grounds and pellicles of color, which, being imperfectly incorporated, cause the paint to streak and fade. Prepared paints, when properly made, are thoroughly and evenly ground through a suitable mill—base, color, oil and dryer all together—making a perfect compound, and are put through a fine strainer before filling into the packages for transportation. The finer the paint is ground the better it covers and the longer it will withstand the action of the atmosphere, a fact known to all experienced painters.

Prepared paints from reliable manufacturers are invariably uniform in body and color, matching given samples by letter or number, thus making an additional saving of time required to match shades. All the good points here suggested are found in THE SHERWIN-WILLIAMS PAINTS, which are prepared with the greatest of care, under the immediate supervision of educated, practical painters and first-class mechanics.

The advantage of these paints over other ready-for-use paints are the same as those which any paint made only of the very best materials properly united possesses over those of—well, anything cheap, *that will pass.* The difference in the quality of THE SHERWIN-WILLIAMS PAINTS as compared with cheaper paints is found in their application and durability. They spread out under the brush as any well-mixed lead and zinc do, not requiring to be "flowed on," as is directed by the manufacturers of cheap mixed paints. Their covering properties are for similar reasons superior to others. They are decidedly *paints for painters,* and it is to them we most freely commend them on their merits alone.

Economy is one of the avenues to wealth, and the fact should not be overlooked that the best is often the cheapest. This was never more clearly illustrated than in the use of paint. While it is extremely important that careful attention be given to color effect in the application of paint, the most important purpose it is designed to serve is the preservation of the material to which it is applied; *i. e.*, the chief test to which it is subjected is gauged by the length of time it will endure.

The paint that does this most effectually is the best paint. THE SHERWIN-WILLIAMS PAINTS, by reason of the excellent quality and correct proportions of materials of which they are composed, and the improved methods of preparing them, are better than others in this respect.

To illustrate: Two small houses of equal size are to be painted two coats each, the surface measurement in each case being about 2,500 square feet. The first house is painted with an average quality of mixed paint, which is retailed at $1.25 per gallon, the manufacturers claiming that one gallon will cover 225 square feet two coats. (We do not think it will and do it well.) This would take 11 1-9 gallons for the house, which would cost $13.89. The labor we will estimate at $25.00; total for the job, $38.89. The building to be kept well preserved will require painting again within three years, which makes the cost of keeping the house protected with paint $12.96 per year. The second house is painted with THE SHERWIN-WILLIAMS PAINTS, one gallon of which covers 275 square feet two coats. For 2,500 square feet of surface it will take 9 1-11 gallons, which, at the retail price of $1.75 per gallon, makes the stock cost $15.91; the labor the same as in the first house, $25.00; total, $40.91, only a trifle (five per cent.) more for good paint than for a lower-priced grade. But now we will see where the great economy comes in. These paints, because of their superior quality, will last safely for five years, which gives a cost of $8.18 per year for protecting the house with good paint, or *less than two-thirds the cost of the other paint.*

If buyers are skeptical as to our statement of the difference in value given herein, the difference of ONE-THIRD is so great that a very large allowance can be made in favor of other paints, and still results will be decidedly in favor of THE SHERWIN-WILLIAMS PAINTS.

S. W. P. White.

It should be understood that paints used on the outsides of buildings are much more durable when made with as large a proportion of linseed oil as it will carry than if made with spirits turpentine, benzine, liquid dryers, etc. The oil is not only the most important element in a durable paint, but the glossy surface it helps to produce improves the appearance and keeps the pigment from being washed off when dry; and when the surface becomes discolored by smoke and dust, it is washed clean by a good shower. Now, inasmuch as linseed oil in its pure state is of a light yellow color, the paint made with it is not as white as that mixed with a colorless liquid, but it will be found white

enough for the purpose, and rapidly bleaches after exposure. After having made the above statement, it is hardly necessary to caution buyers in purchasing white paint for outside use against very dark or very white paint, either of which is liable to be of inferior quality.

For inside use, or where not exposed to the weather, the paint is not injured by using in thinning a large proportion of spirits turpentine, but produces a chalky white, the flat, dead finish now so much preferred. Paint mixed in this way is not so heavy in body as the oil paint, and therefore covers more square feet of surface; but being spread out thin, usually requires more coats than a heavy paint; yet the work when done is much more satisfactory, always appearing hard and smooth under the close inspection it necessarily receives.

Painters' Measurements.

We have taken considerable pains to look into the matter of measurement of surfaces to be painted. In addition to our own knowledge, we have inquired of practical painters accustomed to estimate on work concerning their methods of calculation, and we have failed to find any uniform scale or rule by which to measure surfaces. Nearly all master painters have a basis of calculation, but the accuracy of their estimates depends so much upon personal judgment as to the nature and extent of variations, that their methods would be useless to persons of less accurate judgment. Besides, the methods vary according to the nature of the work and the training of the painter. No two would measure in the same way, perhaps; yet they might reach precisely the same results. Although it is true that very much depends upon the painter's judgment, we shall try to give a few hints which will be found in some cases entirely trustworthy, and in all helpful.

One way of measuring is to get the number of square feet in the sides and ends of a building as if they were flat surfaces, give a rough guess as to the dimensions of trimmings, etc., and let it go at that. This plan may work well for a good guesser, but for general use it does not prove very satisfactory. Another way on wooden buildings is to measure the length and exposed surface of one strip of siding, count the siding, and multiply the dimensions of one by the whole number on the side or end of a building, and the product will be surface measure; trimmings, etc., are measured separately. This is a better way, but its accuracy depends upon a pretty thorough acquaintance with compound numbers, as dimensions must be reduced to inches, then back to feet or yards, according to the basis of calculation.

PLATE II.

352 375 367 363 Black.

Common siding are put on by the carpenter with one board overlapping another, and the lapping edge of the board is raised from perpendicular, so that it presents a diagonal instead of a flat surface, and there is also the exposed edge of the board, about half an inch, which should be included in the estimate. Suppose, now, that the exposed portion of a board of siding is four inches, the usual width, and the edge half an inch, it will give the side of a building just 12½ per cent. more surface than it would possess if it were perfectly flat. Hence 12½ per cent. added to the dimensions obtained by multiplying height and length together, will give the actual surface measure of common siding.

In drop siding, which are frequently used, there is an exposed edge of about half an inch, and about one-fourth inch more surface on the molded edge than there would be if it were flat, making a total gain over flat surface of three-fourths of an inch on each piece of siding, or 18¾ per cent. Hence 18¾ per cent. should be added to the dimensions in square feet of the side of a building to get the actual surface measurement for drop siding.

In measuring the gable ends of ordinary buildings, the dimensions should be one-half less than actual square measure. For instance, the end of a building is twenty feet wide, and it is ten feet from the level of the frame plates to the point of the roof, multiply the width, twenty feet, by one-half the height, five feet, and we have one hundred square feet, total surface of gable end. This rule will not apply to buildings with very steep roofs, nor to cottage structures with a number of small gables.

Measurement of sides of buildings solid without deducting openings, like doors and windows, would probably average well as a basis for determining the quantity of paint required. Windows vary in size, and some frames and casings are elaborate in design, while others are quite plain. For good-sized windows, with very plain frames, about one-third less than solid would be a safe calculation; while for others, with heavily molded caps and wide casings, with perhaps narrow openings, a solid surface estimate might fall a little short. These variations must be duly considered and calculated for by the painter. Cornice and trimmings should be measured separately. If there are panels with beads and other projecting and receding features, brackets, etc., carefully measure one of each, count the number on the building and multiply by the dimensions of one, and the product will be the total dimensions. Open brackets on cornices and scroll and lattice work on verandahs should be measured solid, as the edges fully make up for open spaces. The utter lack of uniformity in house trimmings compels more or less reliance upon the judgment of the painter in measuring them. We can suggest no rule for measuring which can be used with

satisfactory results in all cases. What would be admirably suited to one building would be wholly unadapted to another, simply because the architectural features are unlike. Here there is no alternative but to exercise judgment in considering these important features.

In calculating the quantity of paint required upon the basis of surface measurement, from 12½ to 40 per cent. should be allowed for trimmings, etc., according to their size and shape. For plain work from 15 to 20 per cent. will be found a fair average. This depends, however, upon the number of windows, style of frames, etc. We do not announce this as a positive rule.

On Queen Anne structures, which are painted with two or three body colors, and are burdened with numerous and elaborate trimmings, calculation must be made of the portions of the buildings to which the different body colors are to be applied, either by divisions of total measurement, or by separate measurements, and the trimmings considered separately.

Quantity Required.

As outside painting on buildings usually consists of two coats over a previously painted surface, or, if on a surface never before painted, preceded by a priming coat, it is customary to estimate the quantity of paint required for two coats. Surfaces are so variable in condition that no rule can be given which will be found applicable to all cases. An experienced practical painter can judge as to this.

Actual tests which have been made show that one gallon of THE SHERWIN-WILLIAMS PAINTS will cover with two coats 275 square feet of smooth surface in average condition. Many who have purchased on this basis have had paint left, because the surface was in excellent condition, and the paint applied by good workmen. Others, calculating on the same basis, have been disappointed and obliged to buy more, but found on investigation that the variation from the quantity prescribed by the rule was due to one or more of the following causes:

1. Mismeasurement. Under this head we call attention to a very instructive article on the subject of "Painters' Measurements" in the pamphlet with which this sheet is connected, showing that the actual surface of the sides of a frame house covered with siding is 12½ to 18¾ per cent. more than simple surface measurement.

2. Rough or porous surface. This may be either brick or wood: in the latter case inferior new lumber or old weather-beaten surfaces which the paint has long since ceased to properly protect.

3. Improper application; i. e., spreading it on too thick, or "flowing" it on, perhaps using a wide, flat brush. This way of spreading paint is recommended by the manufacturers of cheap or alkali paints, but is not adapted to this, nor to any other properly made paint.

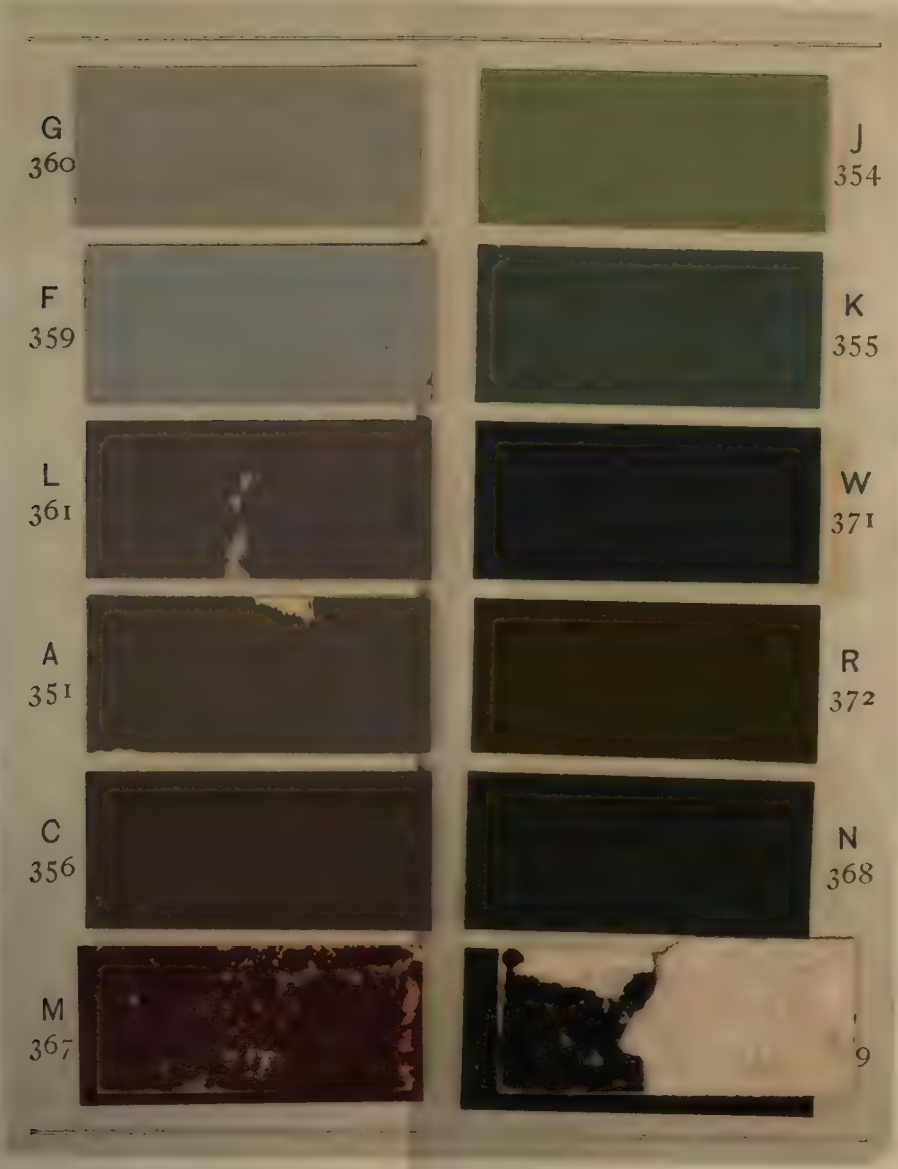
4. Temperature. Much more paint is used on a given surface in cold weather than in warm, because it is not so pliant and free working.

After having found the total number of square feet of surface to be painted, add 10 per cent. for waste and paint that will unavoidably be taken up in beads, edges, cracks, etc., where it cannot be thoroughly brushed out. Divide the total number of square feet by 275, and the result will give the number of gallons of THE SHERWIN-WILLIAMS PAINTS to buy.

Attention is called to the fact that nearly all other manufacturers of mixed paints are obliged to give a rule for the covering capacity of their paints, requiring from **15 to 20 per cent more than this,** simply because **The Sherwin-Williams Paints** are not an alkali compound, but are made of pure materials, and therefore **admit of being rubbed out under the brush** like any pure lead, zinc and oil paint, **not requiring to be "flowed on,"** as the manufacturers of cheap paints direct their products to be used.

THE SHERWIN-WILLIAMS PAINTS---PREPARED.

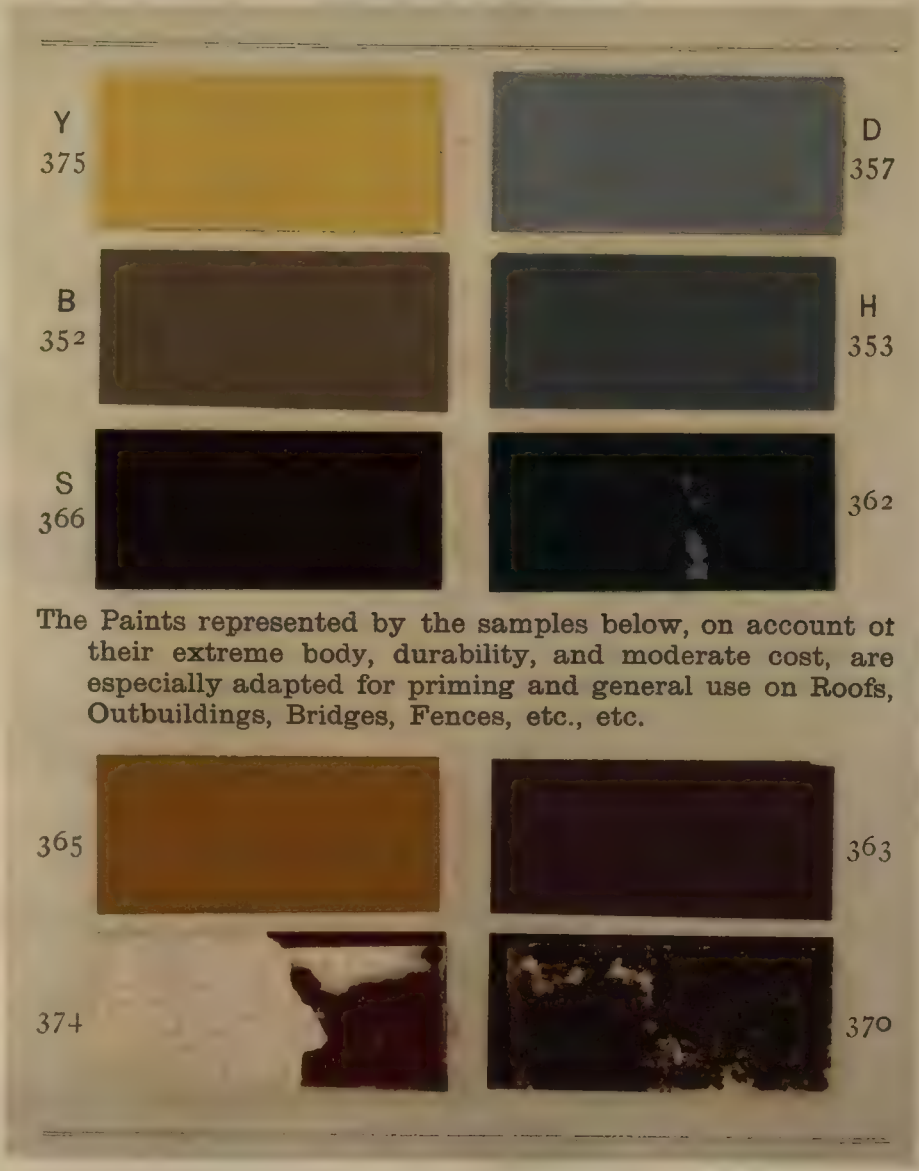
Gloss White for Outside and Flat White for Inside use; also, Black and a Select Line of Colors.



Sample Cor Sheet No. 1.

THE SHERWIN-WILLIAMS PAINTS---PREPARED.

Gloss White for Outside and Flat White for Inside use; also, Black and a Select Line of Colors.



The Paints represented by the samples below, on account ot their extreme body, durability, and moderate cost, are especially adapted for priming and general use on Roofs, Outbuildings, Bridges, Fences, etc., etc.

Sample Color Sheet No. 2.

Colors by Combination.

For the convenience of dealers carrying a stock of THE SHERWIN-WILLIAMS PAINTS, and at the same time to enable people who wish to use these paints, and prefer other colors than those shown on sample sheets, we have adopted what may be termed a "combination system," a simple method for producing any tint, shade or color desired, by mixing two or more of the regular colors in certain proportions. The number of shades can be multiplied indefinitely. To put this in simple and definite shape, we have tabulated below a few of the most desirable colors for modern house painting. Samples of these shades are in possession of dealers who sell these paints and of practical painters who use them.

No. 799, 1 gallon 351 and 1 gallon 353.

No. 798, 1 gallon 355 and 1 gallon 372.

No. 797, 1 gallon 353 and 1 gallon Gloss White.

No. 796, 4 gallons 353 and 1 pint Black.

No. 795, 1 gallon 371 and 1¼ gallons 355.

No. 794, 1 gallon 371 and 2 gallons 372.

No. 793, 3 gallons 372 and 2 gallons 370.

No. 792, 1 gallon 365 and 1 gallon Gloss White.

No. 791, 1 gallon 365 and 3 gallons Gloss White.

No. 790, 1 gallon 372 and 2 gallons 354.

No. 789, 2 gallons 370 and 2 gallons 365.

No. 788, 2 gallons 365, 1½ gallons 370 and 1½ gallons 367.

No. 787, 3 gallons 365 and 1 gallon 367.

No. 786, 2 gallons 357, 1½ gallons 372, 1½ gallons 352, ¼ pint Black and ¼ pint 367.

No. 785, 3 gallons 372, 1½ gallons 370, 2 gallons 357 and 1 gallon 365.

No. 784, 2½ gallons 368, 2 gallons 360, 1 gallon 365 and ½ pint Black.

No. 783, 2½ gallons 365, 1 gallon Gloss White, 1 gallon 351 and ¼ pint Black.

No. 782, 3 gallons 368, 2 gallons 365 and ½ gallon 367.

Harmonious Combinations of Color.

Is it not strange that, in a country whose people are the most enterprising of any on the face of the globe, the growth of interest in art as applied to house painting has been so slow? Fashion rules in many ways, and now that she dictates important changes in house painting, let her be guided by correct principles.

The young and old of all conditions are more or less familiar with customs of dress, carriage and general demeanor; but comparatively little is known about the art of painting and decorating—the proper colors to use, or the means to employ to make homes attractive and beautiful. It is our purpose to give some suggestions upon this important branch of art, which we trust will assist in correcting present errors, awakening new ideas and stimulating all to a more careful study of this important subject.

EXTERIOR.

"What shall I do with the outside of my house?" is a question often asked by those who wish to paint. Every one *ought* to know what colors harmonize, either by sympathy or contrast, before attempting to express an opinion as to the proper combination of colors to use on the outside of a house.

In exterior decoration, the surroundings should be taken into consideration, and the building treated in such a way as to harmonize as nearly as possible with them; especially should this be the case in suburban residences, as there is nothing that so effectually destroys the beauty of a landscape as to see a house painted in colors that are in discord with objects about it. In fact, few houses are painted as they should be. Only two shades of color are generally used—one for the body or main part of the building, the other, usually a darker shade, for both high-lights and shadows. *Occasionally* a house is painted with three colors, but often the darkest is used on the lightest and most prominent parts of the building, instead of being used on the shaded parts as it should be. This destroys and, to a great extent, detracts from the architectural beauty of the structure. The appearance of color depends largely on gradation. A building painted of one uniform color appears hard and disagreeable, when the same color, if gently varied in shades, becomes pleasing to the eye as well as true to nature. Gradation of color is almost universal in nature, and, as we have already intimated, some knowledge of color and color law should constitute a

portion of our education. The educated eye feels the effect of gradation in nature and painting, but is unable to comprehend the natural laws governing them.

PRIMING.

The first, or priming coat, bears so important a relation to the durability of paints, we think it best to say something on that subject right here. If a paint is to do good service, it must not only be composed of suitable materials, but must be so applied as to assimilate with the surface on which it is spread. Good paint is largely composed of oil, and as oil and water, under ordinary circumstances, have no affinity for each other, paint *cannot* take hold of a *damp surface* and form a durable coating, and although this fact has been so often expressed, yet dampness is so insiduous that its effects are giving trouble every year, sometimes where not one in a hundred would believe that moisture existed. Now, unseasoned lumber, parts of surfaces on buildings where the sun and air have not done their good work, or undried under-coats of paint, will not only cause paint to come off in some way, but the same surface will usually give similar trouble ever after. We see by these facts the importance of having the first coat right. Where dampness is suspected, and no way can be devised for removing it, a good coat of shellac varnish will usually prevent the moisture from working out through the paint.

PAINTING.

Colors intelligently used are a valuable assistance to architecture, so valuable as to sometimes improve or hide otherwise noticeable architectural defects. For instance, if the cornice of a house appears too small, the effect of increased size can be secured by a proper application of the trimming colors to high-lights and shadows; while the same colors reversed make the defect even more noticeable. Of course such effects cannot be produced where only one color is used. There are few buildings that should be painted with less than three or more colors. Occasionally we see one so simple in style or surroundings that it looks better when only two colors are used; but these are exceptions, and should not serve as a guide in painting modern houses.

Until within a few years the majority of wooden houses were painted white, which is cold in winter and glaring in summer, and in no way artistic. Can you call to mind a landscape painting by any of the celebrated artists where a cottage or an inn was ever painted white? We certainly would look peculiar if we were all dressed in the same colored garments, and why should we use less taste in painting our homes than we do in dress or anything else where color forms so

important a part? In nature we see the most delicate gradations, pleasing contrasts and perfect harmony. She never disappoints us with unbroken masses of color. Why then should we paint in that manner? Rather let us be in sympathy with the beautiful about us, and paint our houses in warm and cheerful colors tastefully and harmoniously combined.

To enable those who wish to see the most modern styles of exterior painting, we have prepared three colored plates, imitating as closely as it is possible for printers' ink to do some of the choice shades and tints we manufacture.

Plate I. represents a section of a new and pleasing Queen Anne cottage, where a different color is used in painting each story of the house. Shade S (366) is used on the body of the first story; shade R (372) on the body of the second story; tint Y (375) on body of the attic; shade 787* is used for the principal trimmings; carved panels, M (367); roofs, 795; chimneys, M (367); steps, R (372); sash of the first story black, and the other two stories S (366); foundation, stone color. This is one of many beautiful combinations that can be made with the variety of shades of THE SHERWIN-WILLIAMS PAINTS, and in our opinion it is the most artistic and pleasing.

A fine effect would result from the use of 363 for body of the first story; R (372), body of the second story, and K (355) for body of the attic; M (367), or some other bright contrasting color, for the principal trimmings. Another much admired combination, somewhat more subdued in tone, can be obtained by using C (356), B (352) and Y (375) for bodies, with S (366) for principal trimming color. We strongly recommend the use of three body colors for painting this style of architecture; still there are a few that do not care to keep pace with the improvements in exterior painting, and cling to the old way of using only one color for the entire body of the house. To such we would suggest painting the body R (363); shadows, N (368); high-lights, M (367); roof, 363.

Plate II. we show a section of a hip-roof house, and many more of this class are built than of that shown in Plate I. While they are much simpler in their general appearance, still they can be made very attractive and beautiful by tasteful and appropriate painting. Less colors are used, but the effect is equally as good, because the painting is in keeping with the general style of the house. For body we have selected B (352); for high-lights, a lighter color than the body, Y (375); for shadows, such as bed of cornice, sides of window and door frames,

*See table of S. W. P. colors by combinations.

etc., C (356); the latter was omitted from the color plate, as only the panels and sides of brackets in the cornice could be seen, but it adds greatly to the appearance of the house when so painted. It is very gratifying to see the marked increase in the number of houses that are now trimmed in this manner (*i. e.*, high-lights lighter and shadows darker than the body color), as it gives the house a much brighter ap pearance and brings out the architectural parts; Roof, 363; chimney shaft, M (367); chimney top, black; sash M (367); blinds—the styles, Y (375), slats, B (352); crestings, black. Another good combination can be obtained by using H (353) for body; D (357) for high-lights; L (361) for shadows, and any small beads around panels in steps, cornices, window caps, etc., paint Y (375); sash S (366), chimney shaft, M (367; top, black. Another very pleasing effect can be had by using K (355) for body; 790, combination color, for high-lights; 798, for shadows; roof, 363; sash S (366); chimney shaft, M (367; chimney top, black.

In Plate III. we show sections of a brick and frame store in juxtaposition. In the smaller cities and towns we frequently see stores of this kind, but the brick ones are seldom painted, and when they are the colors are usually selected without regard to how they will look side by side with buildings adjoining. The question to be considered in making a selection of colors in cases like this is: How will these colors harmonize, either in sympathy or contrast, with those next to them? and unless proper attention is paid to this point, there will be disappointment in the appearance of the store when completed. Perhaps you have seen a store painted that pleased you very much, and you determined to copy it, but somehow it did not look as well as you expected, and you were at a loss to understand why, and it is probably because the colors next to it are not complementary to those you have selected, and detract from their strength and tone. The selections of colors we have made for this plate complement each other and improve the general appearance. On the brick store front we use P (369) on posts and panels, and on the remainder N (368); bodies of the second and third stories, M (367); window caps and cornice, N (368); sash, black; molding, S (366); sign, gold and black; seams, black.

On the next we color the store front W (371); body of the second story, K (355), and trim with J (354); sash, S (366).

Lack of space will not admit of our giving other combinations, but we will gladly write descriptions or make suggestions to any who are going to paint with The Sherwin-Williams Paints prepared, if they will mail us a drawing or photograph of their house and surroundings.

BRICK HOUSES.

Many persons seem to think that painting on brick is done only to please the eye or to satisfy a whim of people who have money to beautify their homes. But such a view of the subject is erroneous, for paint is a necessity on brick houses as well as on wood, from the very nature of the materials used; in fact, a brick house needs more paint outside than does one built of wood, on account of the absorption of external damp. The use of paint will save many times more than its cost in doctors' bills alone. Don't spare it, either outside or inside of the houses in which you live, whether they be brick or wood; for besides beautifying your homes it saves the lives and gives the greatest blessings to those you love and cherish.

Brick houses are very appropriately painted red, shade M (367), and penciled with black or some dark color. To paint a brick house red and pencil the seams with white is a mistake, as the white paint in the seams gives the house a very flat and cheap appearance. If seams are to be penciled light color, use F (359) or G (360), as those are nearer the color of the mortar used in the seams than the white; but black is the best, as it gives the building a much richer and more substantial appearance. Woodwork on the outside of brick buildings, such as door and window frames, has generally been painted stone color. A much better way is to paint the woodwork a good contrasting color, like shade W (371), or N (368).

Almost all brick buildings are finished with stone caps and sills; but window and door frames, never being made of stone, should not be painted to represent it. The only part of a brick building that may be painted a stone color is the cornice, because it frequently is made of stone. If the cornice is made of brick, always paint it the same color as the body or main part of the building. All iron work, such as crestings, railings and brackets of balconies, should invariably be painted some dark color, such as black, bronze green or vandyke brown. Sash also should be painted very dark. Black or bronze green are good colors for general work. For olive combinations, a dark rich wine color is good for sash. Vandyke brown is the best general color for sash, as it is a warm color, besides being dark, and it harmonizes perfectly with all warm colors.

WOOD AND METAL ROOFS.

It is said "custom makes law," and we venture to say few laws on our statute books are so strictly observed as the custom of leaving shingle roofs unpainted. We also venture to say that if property owners would give this subject the attention it deserves, instead of less

than one roof in a hundred painted, we should see the *roofs* as carefully painted as any other exposed parts of buildings. Does it not look reasonable that if paint is a preservative, it is of as much use when applied to the most exposed parts as to the least? Shingles not only last enough longer to repay the painting, but painting the roof of a house gives a fine opportunity to get a good color effect and completes the picture. Of course a roof should not be painted a light color, but some dark color that will strongly contrast with the paint on the main part of the building. If a house is painted with R (372), W (371), P (369) or N (368), use M (367) or S (366) for roofs. More than one color can be used on a roof if desired; some very good imitations of slate roofs have been obtained by the use of two or more colors. "A word to the wise is sufficient"—Paint your roofs.

OUTSIDE DOORS.

Where the outside doors are to be painted, use some contrasting color that will harmonize with the color of the house, or a very good effect is obtained by painting with the same colors used on the house—the darkest color for the sunken panels and the medium or next lighter color for the stiles. A great many outside doors are still grained in imitation of natural woods, which is a very great detriment to the advancement of artistic exteriors, because, in the first place, it is in very poor taste, and is an imitation and deception, and all imitations are bad; in the next place, it gives rise to more bad feeling and dissatisfaction than any other work performed, for it is almost impossible to find a door that has been grained that will stand the sun and weather without blistering and cracking. The graining color comes off in round spots, exposing the light color underneath, producing a very unsightly appearance. When a door becomes spotted in this way the thing generally thought of is to remove the old graining and finish as before, which is very unsatisfactory and expensive to the owner, as it will blister and come off again. Never varnish a door that has been painted, as it is sure to lead you into trouble by cracking, blistering or causing the paint to peel off. If your door is *hard wood*, first fill the grain of the wood thoroughly with the Sherwin-Williams Filler, and then finish in oil or varnish as desired. (The scope of this pamphlet will not admit of our going into details on this part of the subject, but any information desired can be obtained from the publishers.)

PLATE III.

367 368 369 366 Black.

355 354 371 366

INTERIOR.

PARLORS AND OTHER ROOMS.

For many years it has been the custom to use nothing on the woodwork of interiors but plain, glossy, white paint, or graining in imitation of woods, both of which are very bad in many instances: white, because it is hard and cold in appearance and lacks character; graining, because it is an imitation of the genuine in many houses, and is frequently a very poor imitation. In painting a room, the woodwork should be in colors which will harmonize with the wall decorations, either matching the colors on the walls or using some contrasting color that will harmonize nicely. In painting in contrasting colors, the hangings, furniture and carpets, as well as the walls and ceiling, must be taken into consideration. If you are not positive which are the right colors to contrast nicely with other portions of the room and make a perfect harmony, we advise using colors similar to those employed in the wall decoration. Paint the inside of windows or that part of the frame nearest the sash, light color; the sash and the flat part, or face of the frame, dark color. If the frame is cased with a molding on the edge next the wall, paint it the light color, as the gradation of color between the dark on the frame and the general color of the wall is more pleasing to the eye, and is not as strong a contrast as a dark color will make. Paint the base dark, and the molding at the top of the base light color, the panels of the doors dark and the stiles light. We have noticed that in many instances the panels are painted light and the stiles dark, which is entirely wrong, as the stile is the most prominent part of the door, and of necessity must receive the most light. But as most of the woodwork now in use is perfectly flat, with the exception of grooves or beads run in them, we would advise the use of three colors. Paint high-lights light color, shadows dark, and in grooves or on beads, use a contrasting color, or one that will harmonize well, and at the same time make the woodwork look lighter, always being careful to use a receding color in the grooves and an advancing or stationary color on the beads. Black has been frequently used in parlors, and with a little gold leaf it makes a very good color for a room furnished with a variety of furniture of different colors, as it will harmonize with all colors. Although artists prefer not to use black unless absolutely necessary, yet it often makes a very fine looking room, but should be used nowhere except in a parlor. Sitting-rooms look well in olives and olive browns.

Dining-rooms look best in warm olives and browns, red on beads or lines of same color. Chambers should be done in lighter colors generally than ordinary living rooms. Blue rooms are generally painted blue, with the beads of the same color darkened somewhat. Blue woodwork is bad enough in light tints, without making it worse by darkening the beads. If the work must be blue, make the beads a warm gray, and the room will look a hundred per cent. better. Halls, where the walls have been painted or papered in dark colors, paint the woodwork with some strong contrasting color. In rooms or halls where the woodwork is painted and the decoration of the walls is to be changed, by all means change the color of the woodwork, as that is an important item. When the walls look well enough, and you would like to have a different appearance given to your room without much expense, change the color of the woodwork. If it has been painted to match the walls, try contrasting colors and you will be agreeably surprised at the difference a little paint, judiciously applied, will make.

FLOOR PAINTING AND FINISHING.

A few years ago people thought the most important part of an interior decoration was the part that cost the most money. For instance, they would buy a very costly carpet and make it the key to the entire decoration, whereas it is the most inferior part. Anything in the way of a floor covering will do, provided it is dark enough. Color being the principal element in decoration, it stands to reason that the walls, ceiling and woodwork ought to be completed before purchasing anything in the way of carpets or furniture, unless there is a particular suit of furniture that cannot be dispensed with, then, of course, decorate walls to harmonize with the furniture; but where the floor is to be covered with a new carpet, never purchase it until the walls and ceiling are decided upon.

Prior to the new era in domestic art, say before 1876, it was only in the back kitchens or cheapest cottages that floors were painted, and then it was usually done with yellow ochre, which, by the way, is as good as any paint when there is no objection to the color. But nowadays, when carpets give place to rugs and bare floors, the appearance of the floor is an important consideration. A paint to be walked on, and otherwise injured and often washed, should be of the very best quality. It should contain much oil, so as to be elastic. It should contain a superior hardening and binding dryer, a good body, drying with a little gloss. Give each coat plenty of time (several days) to dry, and after the last coat is dry enough to step on without tacking, wash it

frequently with plenty of cold water, which helps to harden the paint. After a few weeks, on a porch or open room, and somewhat longer on an enclosed room, THE SHERWIN-WILLIAMS PAINTS get hard and become much like a coating of metal. For an artistic floor, we recommend a center of shade H (353), with a border two to three feet wide of P (369). B (352) and C (356) are good colors, but the first is rather too light. H (353), W (371), M (367) and S (366) are suitable and much used. When the room is not too small, two contrasting colors should be used, the border any width to suit. Should you desire to carpet, by all means leave a margin all around, either to be finished in natural color of the wood or painted or stained in some appropriate color. If the floor is of HARD WOOD, first fill the grain thoroughly with the Sherwin-Williams Filler, then finish with two or three coats of shellac.

Paints for Barns, Fences, etc.

Property owners are learning that it is true economy to protect all wood, iron and brick surfaces which are exposed to the weather with a durable paint, and as the matter of protection is so much more important than appearance, a class of paints have come into use which possess the requisite covering properties, and still have such pigments for their base as are less expensive than leads and zincs. Paints made from iron ores and native oxides or metallics seem well adapted to this purpose. But it is not the pigment alone that makes the paint, and the consumer should look well to the quality of prepared paint before using it, because if linseed oil is not used in large proportion, no matter how well the paint covers, it will in a few months come off like whitewash. A thoroughly reliable paint for all such purposes is our No. 363 (Red Iron Ore), No. 374 and No. 370 (Metallic). They are prepared with dryers of superior quality, and with prepared linseed oil. They dry extremely hard, and will, if well applied, after a short time become like a *coating of metal*, and possess the most *enduring properties*.

These paints cost a little more per gallon than others in the market of similar name and color, but because of their superior quality they are much more economical to use.

Ochres and similar pigments, because less affected by chemical changes than some others, are best for priming; but, as body of color is not what is most wanted, the paint should be very oily. Therefore, we advise, where two or more good body coats are to follow the

priming, to each gallon of our No. 365 add one gallon raw linseed oil; and, if the circumstances are not most favorable for drying, to the above add one-half pint good japan dryer. It is a mistake to think an inexperienced person can prime as well as any one. It is very important to have every coat of paint spread evenly, and any painting can be done better by a professional painter than by an amateur.

Hints to Amateur Painters.

On new woodwork, cover all knots and sappy places with pure shellac varnish (simply gum shellac dissolved in alcohol). Putty nail holes, etc., *after* priming coat. Stir the paint to even consistency before using. Use the best of bristle brushes; the coarse, long, elastic, bristles are better than the fine, soft bristles, for exterior and general house painting. A new brush should be soaked a few hours before using. When ready to paint whip out the brush. Fill the brush with paint, and if on wood, spread it on the surface lengthwise with the grain as evenly as possible. Do not cover some portions of the surface thin and others thick. Take care that the laps do not show; that is, paint the surface where the brush ends, and stop before the paint which you have already put on begins to dry, and join it as nearly as you can without covering that already on with another coat. Use a small brush (a common sash brush) for places difficult to paint with a large brush. More important than all, to guard against peeling off, *never put paint on a damp surface*, or apply a coat until the previous one is thoroughly dry. While this paint is prepared ready for the brush, if old porous wood or brick surfaces are to be painted, it will be better to add one quart of linseed oil to each gallon of paint; or, what is still better, both for durability and economy, use ochre for the first or priming coat, which may for this purpose be thinned with oil as before suggested.

THE SHERWIN-WILLIAMS PAINTS

PREPARED.

MANUFACTURED BY

THE SHERWIN-WILLIAMS CO.

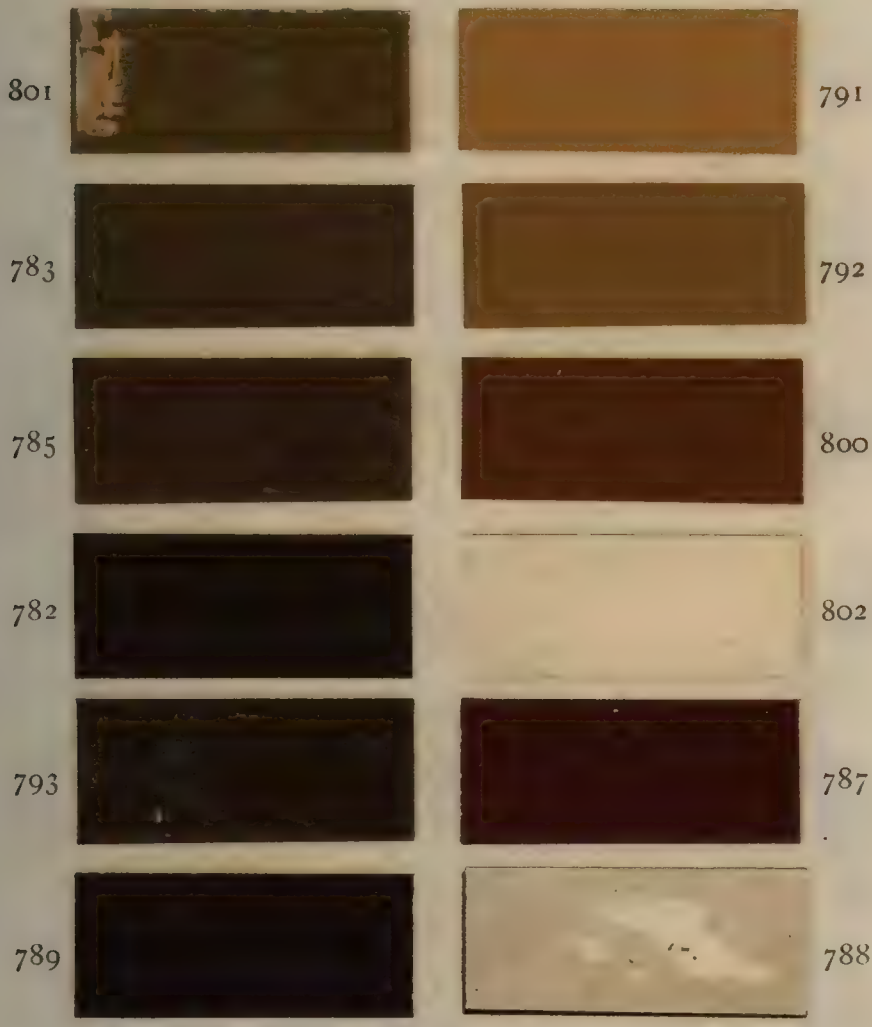
CLEVELAND & CHICAGO.

COMBINATION COLORS.

The combination system adopted for season of 1883-4 has been so eminently satisfactory to all interested in the sale and use of THE SHERWIN-WILLIAMS PAINTS, that this sheet of samples (some of them entirely new), is prepared for the season of 1885. The simple formulas for producing these colors by combining the regular goods will be found on fourth page of this sheet.

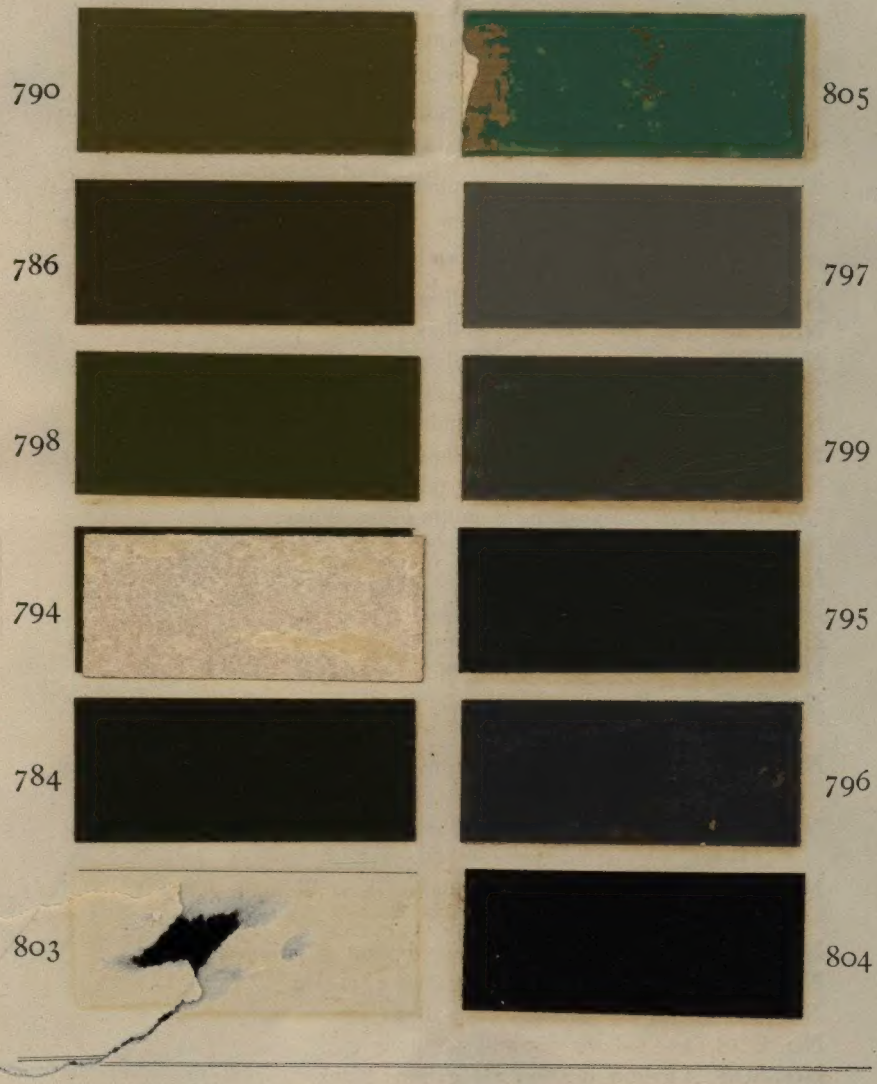
This sheet of samples is auxiliary only to the sample sheet of Regular Colors which are always in stock.

THE SHERWIN-WILLIAMS PAINTS---PREPARED.



Combination Color Sheet, Page 2.

THE SHERWIN-WILLIAMS PAINTS---PREPARED.



Combination Color Sheet, Page 3.

COLORS BY COMBINATION.

CORRECTED LIST FOR SEASON OF 1885.

For the convenience of dealers and to enable those who wish to use these paints in other colors than those shown on sample sheets of REGULAR COLORS, we suggest a simple method for producing any tint, shade or color desired, by mixing two or more of these colors in certain proportions. The number of possible shades is unlimited, but those on this sheet are a few of the most desirable colors for modern house painting, and are produced as follows:

No. 799, 1 gallon 351 and 1 gallon 353.
No. 798, 1 gallon 355 and 1 gallon 372.
No. 797, 1 gallon 353 and 1 gallon Gloss White.
No. 796, 2 gallons 351 and ¼ gallon Black.
No. 795, 1 gallon 371 and 1¼ gallons 355.
No. 794, 1 gallon 371 and 2 gallons 372.
No. 793, 1½ gallons 372 and 1 gallon 370.
No. 792, 1 gallon 365 and 1 gallon Gloss White.
No. 791, 1 gallon 365 and 3 gallons Gloss White.
No. 790, 1 gallon 372 and 2 gallons 354.
No. 789, 2 gallons 370 and 2 gallons 365.
No. 788, 2 gallons 365, 1½ gallons 370 and 1½ gallons 367.
No. 787, 3 gallons 365 and 1 gallon 367.
No. 786, 2 gallons 357, 1½ gallons 372, 1½ gallons 352, ¼ pint Black and ¼ pint 367.
No. 785, 3 gallons 372, 1½ gallons 370, 2 gallons 357 and 1 gallon 365.
No. 784, 2½ gallons 368, 2 gallons 360, 1 gallon 365 and ½ pint Black.
No. 783, 2½ gallons 365, 1 gallon Gloss White, 1 gallon 351 and ¼ pint Black.
No. 782, 3 gallons 368, 2 gallons 365 and ½ gallon 3[illegible].
No. 800, 5 gallons 365 and ½ gallon 374.
No. 801, 2 gallons 365 and 3½ gallons 372.
No. 802, 4½ gallons 365 and 2 gallons 374.
No. 803, 1 gallon 362 and 2½ gallons Black.
No. 804, 1 gallon Gloss White and 1 gallon Black.
No. 805, 2½ gallons Gloss White and ¼ gallon 362.

78 HNXX

The Guarantee Subject.

Since some of the most worthless Paints in the market are guaranteed in the strongest terms into which the English language can be constructed, it is humiliating to us to be obliged to conform to a custom so much abused. We would not do so were it not that our Paints are constantly being introduced to people who, from their position in life, have not known the character and standing of our concern, established many years, and our valuable reputation as producers of the finest prepared pigments, used by railway companies, carriage manufacturers, fresco and decorative artists, and others throughout the land. We respectfully ask if our name alone on any article we send out is not a stronger guarantee than any that can be written by those who have suddenly taken up the mixing of paint, who possess few, if any, of the facilities and little of the knowledge and experience of an old and extensive establishment like ours.

On the margin of this page we print a fac-simile of the guarantee we put on each package of THE SHERWIN-WILLIAMS PAINTS. It is a rule with us to say nothing to run down competitors or their products, knowing that facts, when made known, will prove all that we claim.

We guarantee that this Paint, when properly used, will not crack, flake or chalk off, and will ever more surface, look better, wear longer and permanently look better than other paints, including Pure White Lead and Oil.
We hereby agree to forfeit the value of the Paint and the cost of applying it, if in any instance it is not found as above represented.

The Sherwin-Williams Co.

SUPERIOR